## TWO VIRGINIA SOLDIERS.

GEORGE H. THOMAS AND JOSEPH E. JOHNSTON.

GEORGE H. THOMAS. A Critical Biography by Donn Piatt, with Concluding Chapters by Henry V. Boynton. Pp. 638. Cincinnatt: Robert Clarke & Co. GREAT COMMANDERS-GENERAL JOHNSTON.
By Robert M. Hughes, Pp. 353, D. Appleton
Co.

A dozen or fifteen years ago a lady living in the suburbs of Cincinnati saw her neighbor, a gentleman who had won national distinction in law and politics, bent in an ungraceful and uncomfortable attitude, with his eye at a knothole in a fence. So wrapped up was he in his great heart to break. occupation that he did not hear her approach nor know of her presence till she had touched him on the shoulder. He straightenend himself up with confusion painted all over his face.

What are you looking at, Mr. Groesbeck?" asked she.

The color deepened in his cheeks.

You have caught me at it, and I might as well confess," he replied; "I was looking at a cockfight. I am ashamed of it, but the fact is I can't help liking a cockfight."

biographies of military men and tales of bat- to General Boynton, then the Washington cortles and campaigns have so fascinating an interest. Half their readers neither understand the full significance of what is printed in them, nor care to. They enjoy them as they enjoy are a bond between us and our primitive nature. They permit us to look through the cracks in the veneer which we call civilization. With all our devotion, real or affected, to the arts of peace, to intellectual and moral progress, we turn with a singular throbbing of the heart to accounts of carnage and bloodshed. It is the Old Adam of primitive man asserting himself. For this reason the battles of all history are fought over and over again, and every generation is called on anew to create reputations for the great soldiers of the world. Comparing the soldier with the representative of any other professional calling, it is probably true that, as a rule, there is less real basis for fame in his case than in siny other. Yet he enjoys more. His success dazzles as the success of no other man can; but since it is made under circumstances which invariably cause judgment to wait upon feeling, it is almost certain to be faisely estimated. Military biography is bound to be controversy, and as in war one man must succeed at the cost of another it seems impossible to determine the mental and moral attributes and the value of the deeds of one general without entering upon a criticism of the character and conduct of another. This fact is strongly illustrated in these blographies of General Thomas and General Johnston. Both are polemics—the first fierce, undignified and vindering the strongly illustrated in these blographies of General Thomas and General Johnston. Both are polemics—the first fierce, undignified and vindering the professional calling, the second calm, temperate, dignified, reserved. This difference in the books is made particularly noticeable from the care.

His success dazzles as the success of no other man can; but since it is made under circumstances which invariably cause judgment to wait upon the professional calling, the veneer which we call civilization. With all books is made particularly noticeable from the Mr. Hughes is much more anxious than Colois no intention to institute a comparison be-Both were prompt in the offer of their swords | This would have been denounced as "weak premade their superiors in authority, the humil- who were sustained at his cost by the Confed-nestly in metrical form, but he had no rousic their labors at critical times, so that others taste-one which will serve the best ends of this little volume. Nowhere is the lyricism really might profit, and both accepted numerous acts critical biography by winning increased respect limpid, fluent and strong; not even in the poem Mr calculated to wound the pride of the soldier for its here. with dignified protest or silent confidence in the ultimate justice of history. As Thomas was robbet by Sherman of the flower of his army for the March to the Sea against no enemy and left to prove the heroism of the Northern soldiery, the potency of his influence and the greatness of his stragetic genius through the

agency of a raw, maimed and disappointed rab-

ble, so Johnston, repeatedly outraged in feeling, was given the command of Bragg's defeated

army and asked to do the impossible with it.

their misfortunes, and it is perhaps as signifi-

cant a comment as can be made upon the treat-

ment which they endured with so much manli-

ness and dignity that the Confederate soldier,

who won the admiration of his opponents be-

retreat, which it fell to him always to make,

received the same treatment from his govern-

men had really much in common besides

most uniformly successful commander in the Though military biography seems of necessity to be controversy, it is yet a pity that so many writers confound criticism with calumny and dispraise with blackguardism. The friends of General Thomas have greater reason than the friends of any of the commanders in either army to feel bitter because of the treatment received perhaps the peaceful scholars of that day had by their hero. That he was the finest type of the trained soldier which the Northern armies contained is now generally admitted, even General Sherman, who rose by using him as a steppingstone, citing his name as that of a greater than when General Wolseley a few years ago sought to put the rebel commander on a pedestal in your hard, potent, fiery writings, in a style suitast the greatest general of our Civil War. That he was treated to scant recognition throughout the was treated to scant recognition throughout the war, robbed of the credit for his finest achievements while in the field and deliberately ignored after rebellion had been crushed, so that the figures most conspicuous at the close might become popular heroes, there is as little doubt. Those who knew, admired and loved him will naturally feel a resentment against those who wronged him so long as they remember the injustice. But they will not help his fame much by writing of him in the manner of Donn Platt. Colonel Platt was one of those newspaper correspondents who seek to be entertaining through ribaldry and forcible through vituperation. At his best he was too deficient in the judicial faculty, too narrow and too unfair to be intrusted with such a task; and he took it up toward the close of his life when his infirmities of temper and mind were heightened by ill-health. In addition to his habitual carelessness and inelegance, which frequently runs out into grammatical incorrectness and downright vulgarity, we consequently find in this book a pettiness of spirit, a sweeping recklessness of statement and a bitter animosity which rob his criticism of to be that the devil, or the spirits, have learned all its force. Nobody is safe who comes within nothing since Mather's time. They do the same a bitter animosity which rob his criticism of the range of his pen. He charges right and left. like a Malay running amuck. Such a man should never have been permitted to pose as the champion of the modest, reserved, proud, self-contained, scrupulously fair and honorable General Thomas. In his rage Piatt forgot all sense of symmetry as well as propriety. Hundreds of pages are filled with matter wholly irrelevant to the subject (the siege of Vicksburg, the eye. for instance), only because thus an occasion is offered to criticise the acts of General Grant, who is never anything better than a butcher and an imbecile. The story of Thomas's career had proceeded to the beginning of the Atlanta campaign when Colonel Piatt died, and General

that the continuator was not asked to revise all

correctness in the use of language, but also that there might have been introduced into the book that temperateness of judgment in which it is so wofully lacking. There would have been no loss in the vigor of the defence. General Boynton in a few pages, without descending once to an undignified plane, does more to damage General Grant than Donn Piatt with all his vituperative expectorations. He supplies in his brief account of Thomas's death the one touch of pathos in the book, and in a manner which cannot fall, as long as it is read, to stir deep indignation at the treatment which the hero received during and after the war. The pathos is increased by the reflection that General Boynton himself, who loved his hero alive and reveres his memory dead, was an innocent agent in inflicting the blow which caused his

After Grant became President Thomas went to San Francisco in command of the Military Division of the Pacific. On arrival at his post, when he relieved General Halleck, the latter gave him a reception, at which he told him the details of two attempts made to relieve him by General Grant at Nashville just before his great victory. Halleck's recital found its way through a correspondent, who overheard it, into an Eastern newspaper. General Logan, fearing that it might be construed to indicate that he The world loves a soldier even more than it had intrigued to supersede Thomas, prevailed does a lover. This is one of the reasons why on President Grant to tell the story of Nashville respondent of "The Cincinnati Gazette." statement was written out and submitted to President Grant, who then decided to supplement it with the dispatches relating to the afworks of fiction. The fact is that such books | fair. He ordered General Badeau, his military secretary, to furnish the dispatches to the correspondent. To proceed in the words of General

fact that there are not a few parallels in the nel Piatt to give his readers a complete picture suffering, in short, with a certain finality. It is careers of the two men. In saying this there of his hero. Instead of the contempt with which very significant, however, that this characterthe latter so openly treats pride of ancestry tween them, though it is more than likely that | that he refuses, or at least fails, even to tell us | monplace in style. His verses are in strong were they living neither would be ashamed of who the parents of General Thomas were, the contrast to those of Charles Tennyson, his comhaving his name thus linked with that of the former exhibits all the old Virginian reverence. other, Both men were sons of Virginia, and We are carried back at the beginning of his proud of the glorious position of that State in book to the Norman chronicler's mention of a the history of their country. Both were trained "Jeanville" at the battle of Hastings and next faculty of clothing his conclusions postically. soldiers. Both were in the service of the United | provided with stories of the border fends and States when the War of the Rebellion broke out, cattle raids of the "Johnstones" of Annandale. - offe to the service of his country, the other to tension," if not a something worse, by Colonel the service of his State. Both were men of Piatt, to whom the Puritans of the North were sterling character and pre-eminent ability in selfish and illiberal bigots merely, and the cavtheir profession. Both gave the best of their allers of the South dishonest adventurers. Mr. labors unhesitatingly and self-sacrificingly to Hughes is gentle, elegant, scholarly in his writthe prosecution of the war, and both were coming, and seldom charges the authors of General pelled to endure unjust criticism, the hostility Johnston's misfortunes with anything worse of those whom chance and circumstance had than being ill informed or partial to those Tennyson's youthful calibre. He wrought eartation of wrongful accusations and the prefer- erate Government. He has written an admir- and no overmastering poetic impetus behind ment of their inferiors by their respective gov- able book, out of an abundance of admiration him. Such an impetus is subtly, but unmistakernments. Both were deprived of the fruits of and affection, guided by discretion and faultless ably, proclaimed in Alfred Tennyson's verse in

LETTERS TO DEAD AUTHORS. By Andrew Lang. With an etched portrait by S. J. Ferris and four additional letters. Pp. viii, 253. Charles Scribner's Sons. The new letters in this volume are certainly not

the least interesting of the collection. John Knox, Increase Mather, Homer and Samuel Pepys are the subjects. The letter to Homer is a defence of unity in the authorship of the Homeric poems. There is in it the substance of Mr. Lang's recent book on the subject. The arguments that he deems convincing there are all here without the minute details of criticism. The letter to "Maister John Knox" is a and "The Thunderstorm," does he fail in tact cause of the manner in which he conducted the clever plea for the old scholastic institutions which went down with the abuses attacked by the Scotment as did the Federal soldier, who was the tish Reformer. The author imagines how it might have fared with him had he lived in Knox's day. thinks that he "might have been a canon of the Priory, a peaceful wight transcribing manuscripts, or trying to learn something of the Greek tongue," and he wonders "whither then was a peaceful scholar to turn himself?" Truly the time was not propitious for peaceful scholars, nor for anybody that lacked two stout fists and a broadsword. But served their purpose, and the world needed a change among them as much as in religion. Mr. Lang praises Knox's bravery, his stern incorruptibility; out marvels at the mystery of his relations with women, at the "fascination which set years at naught," at the charm which Knox must have had, though of all qualities charm is least conspicuous should have had some of Knox's own fire, something of the savagery of days that witnessed the mutual crueities of reformed and unreformed. It would be hard to give a blow amiss in that mob of sixteenth century fighters. Killed a Cardinal and saited him! It was doubtless not undeserved. The wonder is that Knox escaped. He might have stood ext-obit seasoning as well as a prince of

The letter to Pepys has for its text the clever remark of somebody that every one is accompanied by a donkey through life. Pepys's asinine side is revealed in his "Diary," It is the more entertaining phase of his character, but not the one to gain him respect. What Mr. Lang says about the omissions from the "Diary" will perhaps have to modified when Mr. Wheatley's edition is completed. But never mind. Even Mr. Wheatley has not the courage to publish all that Pepys wrote.

What is written under the name of Increase Mather is really more modern than any of the rest. Taking Mather's "Essays for the Recording of Illustrious Providences.," as a theme, Mr. Lang has a little fun with the present day spiritualism, with the Society for Psychical Research, and, it may be added, with the devil. What surprises him seems

Boynton carried it to its conclusion. It is a pity True and the False," and its variations from the that had been written, not only for the sake of of poetry.

TENNYSON AND HALLAM.

REPRINTS OF YOUTHFUL POETRY AND PROSE.

POEMS BY TWO BROTHERS. A Fac-Simile of the Edition of 1827, Octavo, Pp. xix, 251. New York and London: Macmillan & Co.

THE POEMS OF ARTHUR HENRY HALLAM.

Together with His Essay on the Lyrical Poems
of Alfred Tennyson. Edited, with an introduction, by Richard Le Gallienne. Octavo. Pp.
xxxviii, 139. London: Elkin Matthews and John
Lane. New-York: Macmillan & Co.

Somewhere Mrs. Browning has described Keats

The man who never stepped In gradual progress like another man, But, turning grandly on his central self, Ensphered himself in twenty perfect years.

A florid generalization of this sort it is the its favorite poet, and to the generation whose ear has been attuned to the sonorous music of Lord Tennyson's maturity it is a natural belief that his verse sprang impeccable from his ge- the poems in question. There is feeling in them, his later magic, but in order to see, as a matter all the symmetrical, somewhat grand beauty, of intellectual curiosity, just what kind of verse as of an antique cein or cameo, which are indisthe greatest Laureate of England, after Dryden pensable characteristics of the perfect sonnet. (for Wordsworth was never really a court poet), wrote in his teens. In the first place it is verse informed by culture and distinguished by a genuine poetic accent. The atmosphere of letters goes far to prove this, an essay pitched in a key produced by Tennyson's frequent quotations confidently prophetic of the Laureate's fame, something more than an academic impulse along only just risen above the horizon. specific lines of bookishness. Granting that he was bitten by an erudite passion and had an amazing fondness for learned footnotes, his tone in the "Poems by Two Brothers" is nevertheless that of a fertile mind gravitating naturally to a plane of large ideas. It proves the genuine nature of Tennyson's inspiration that his intellectual temper did not at any time stem the spontaneous tide of his song. During the long years to which his greater triumphs belong that his historical works, the recent descent of tide knew no ebb. He was a thinker always, a | business into the printing of so-called "biographies" mere schoolman never. He makes a classical allusion curiously his own, not leaving it to shine like an isolated gem within the compass of his line. The reader of his poetry is borne along, first and last, upon an ever-swelling stream of thought. The "Poems by Two Brothers" was not a tentative fountain, dried up before its successors gushed forth. It foreshadowed everything that followed in a logical sequence, and it is still suggestive of Tennyson's be repeated, not so much in special relations, and of a man saturated with the spirit and dequality. It foreshadowed his life work, it must in questions of rhythm, of imagery, of technical, constructive gifts, as in its reflective tendency and its individuality, and this in spite of obvious imitations.

The most distinct implication of their author's adolescence lies in the gloom of many of Tennyson's early poems. He writes the inevitable stanzas on mortality, and offers, quite as inevitably, the assurance of death's gift of happiness to man. He talks of life and death and at Ecclefechan. Two of the number were Chinese panion in this early adventure. The latter is equally fond of addressing his muse in a melancholy, moralizing vein, but he has not the "But stay, my soul" he sings,

But stay, my soul! thy plaint forbear, And be thy murm'ring song forgiven! Tread but the path of Virtue here, And thou shalt meet with her in heaven!

In the charms of Venice he detects, fearsomely, the canker of Vice, and he remarks, sententiously, that

All without Virtue's relish fail to please.

Those extracts illustrate not unfairly Charles any proclaimed in Alfred Tennyson's verse in this little volume. Nowhere is the lyridsm really for its hero.

\*\*NEW LETTERS TO THE DFAD.\*\*

MR. LANG'S CONTRIBUTION TO THE CAMEO SERIES.\*\*

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\*\*Letters to Dead Al'Thors. By Andrew Lang. With an eached portrail to each to the light of the counter, replace to the light of the subscient of the subsci his verse, in the "God's Denunciations Against.

Pharaoh," or the "Mithridates Presenting Berenice with the Cup of Poison," Tennyson still preserves, in his moment of imitativeness, the measured, reticent refinement of style which is his own. The adjectives of pomp he handles with the same polse, the same self-command. Neither in the invocation to "Persia," which when it was worth, at least, 1500 or more." would have been impassioned had he then had more than the first sparks of the divine fire at | Mr. Edward Eggleston is bringing out a collechis command, nor in the elevated poems on tion of short stories under the odd title of "Duf-"The Druid's Prophecies," "Sublimity," "Time," | fels." and the selective intuition which was in his of his genius. There may not be the last touch of poetic felicity in lines like

The fiery progeny of clashing clouds, Enormous Chimborazo's naked pride,

but there is still more than rhetorical effectiveness in them. Indeed, Tennyson appears to have escaped the pitfalls of the rhetorician from the very beginning, escaped them perhaps most triumphantly upon the most perilous occasion of all, the occasion for which he wrote "Tim- lanes, in Steiman's phrase, with Darwin, Huxley buctoo." This production, which won the Chancellor's prize at Cambridge in 1829, is included in the present volume. It is very ambitious, it more than some of their brothers are yet able is is formless, and it is a clear attempt at splendor of imagery. It is not artificial, mediocre or jejeune, and that it has the touch of inspiration it but to bow down and be thankful that for one in his youth the following excerpt will show:

The moon's white cities and the opal width of her small glowing lakes, her allver heights Unvisited with dew of vagrant cloud, And the unsounded, undescended depth

It is not difficult for an impartial student of The history of the public libraries of America Tennyson to comprehend the true value of his has been told by Librarian W. J. Fletcher in a share in the "Poems by Two Brothers." It is manifestly a youthful effort, youthful in its frequent recurrence to the manner and sentiment of Lord Byron, and in the limitations of what might be called, in perhaps too serious phrase, its "criticism of life." It lacks, as a matter of course, the full, rich harmonies, the weighty philosophy, the fancy, the firmness and finish of workmanship, and the symmetry of the Laureate's best work. On the other hand, it is more than ordinarily thoughtful verse, and it is preeminently the verse of a budding poet.

There is probably not a line of Tennyson's earliest poetry which the world would not willadded, with the devil. What supprises him seems to be that the devil, or the spirits, have learned to be that the devil, or the spirits, have learned to be that the devil, or the spirits, have learned to the rounded development of its author. Composition only improvement he can discover in matters supernatural and mysterious is that "we are not disturbed in the night season by the barking of Quakers." He adds a doubt about Greek in Boston, which he would hardly venture if it were not for the width of the Atlantic Ocean.

The volume belongs to the "Cameo Series," and it is therefore needless to say that it is a delight to the King" was one of only six copies, five of which the King" was one of only six copies, five of which the king" was one of only six copies, five of which in situation from a large state of the poet atterward destroyed. The one copy remaining will hereafter be found in the British Museum, to which institution it was lately presented. The book was entitled "End and Nimue; or, The True and the False," and it we therefore the best of the hard of poet atterward destroyed. The one copy remaining will hereafter be found in the British Museum, to which institution it was lately presented to the poet atterward destroyed. The one copy remaining will hereafter be found in the British Museum, to which institution it was lately presented to the poet atterward destroyed. The one copy remaining will hereafter be found in the British Museum, to which institution it was lately presented to the poet atterward destroyed. The one copy remaining will hereafter be found in the British Museum, to which institution it was lately presented to the poet atterward destroyed. The one copy remaining will hereafter be found in the British Museum, to which institution it was lately presented to the poet attention of the poet atte ingly let die if it were judged without reference

clever touch in the following fragment from "A

Scene in Summer": Alfred, I would that you beheld me now, Sitting beneath a mossy ivied wall On a quaint bench, which to that structure old Winds an accordant curve. Above my head Dilates immeasurable a wild of leaves. In this there is a faint coloring of poetic feeling

and charm. It marks, however, the closest approach which Hallam ever made to a lofty ideal of poetic expression. There are missed in his verse the qualities of spontaneity and originality, and there is missed particularly the note of 19 to 24 inclusive, are almost wholly occupied with authority. A poet's grasp of his theme is not the discussion of French composers. apprehended in Hallam's verse. It is without question absent from the poem on "Timbuctoo," which he wrote in the same competition that privilege of each generation to apply tacitly to Tennyson entered at Cambridge; nor do we find Mr. Le Gallienne's statement that "all Hallam's sonnets are good-he was evidently one of the few poets born to the form," at all justified by nius, like Pallas from the brow of Zeus. It is in- and there is a more than mechanical facility in teresting to turn back to the Laureate's juve- handling the mechanism of the form. He had nilla, not alone to find therein anticipations of not the clarity, the organ-like music, and above When Hallam's least ponderable and most remarkable gift is traced it is discovered to be not poetic, but critical. The essay on Tennyson from Virgil, Martial, Horace and Juvenal means though at the time it was written the latter had

## LITERARY NOTES.

The action of the California Pioneers' Society, the other day, in expelling Hubert H. Bancroft from their membership is a conspicuous mark of change in the public estimation of this writer which has been going on for some time. may be said about other controverted points as to of people who are willing to pay extravagant price for the sake of figuring in his books leads to place ing a lower estimate upon every literary undertaking with which he is connected.

Mr. Rudyard Kipling's forthcoming long story is called "The Bridge Builders.

must be taken with as many grains of sait as may be suggested by the fact that he writes from the point of view of an adorer of the Frenchman, lighted with the literature of modern Paris.

memoirs, and they will soon be brought out by Appleton. As poet, journalist, traveller, gypsy, sol-dier and lawyer, "Hans Erictmann" has had many curious experiences, and his book ought to be entertaining. It is said that he knows as many languages as George Borrow did.

Last year 38) persons visited Carlyle's birthplace

Mr. Howelle's declaration in "Scribner" that he does not think any man ought to live by an art ie follows up by the assertion that "when a poet has put his heart, much or little, into a poem, and sold it to a magazine, the scandal is greater than when a painter has sold a picture to a patron or a sculptor has modelled a statue to order. These are artists less articulate and less intimate than the case to say that Tennyson and Longfellow and Emerson sold the poems in which they couched the most mystical messages their genius was charged o bear mankind. They submitted to the conditions which none can escape." calastan" there was in the attitude of Tennyson

Mr. H. Morse Stephens's forthcoming History of prime one of the most marked characteristics. Europe from 1789 to 1815 omits all military details of that period, being devoted to civil reforms and Mr. Stephens sets forth as the great re sults of this period of transition the recognition of the principle of nationality, the principle of the sovereignty of the people, and the principle of personal freedom, which involved the abolition of

Mr. Arlo Bates reports in "The Book-Boyer that the intellectual fad in Boston for the coming winter is to be the Bourget fad. "The young women," he adds, "who of old wandered down th instead, and read him without a blush. This is do. However, there is no denying the enormous fair sex to be pleased with him, there is nothing for which was given charily but surely to Tennyson | the object of the idolatry of the hour has really literary qualities worthy to command profound admiration." Here is a Bostonian frankly acknowledging that Boston does have "fads"!

made by Walter Jerrold is on the press in London

volume which Roberts Brothers are about to bring

Schopenhauer had a fellow-student and intimate friend named Bahr, a man who was wise enough the preacher of despair. These talks, with an in teresting collection of reminiscences, are to be pub lished soon, the work having been left ready for the press by Dr. Bahr, who died at Dresden re-

Mrs. Craigie, otherwise "John Oliver Hobbes," has ready for publication a new book with the sugges-

A volume of fascinating Irish stories has been prepared by Richard Brinsley, Sheridan's grand-nephew, Mr. W. R. Le Fanu, and will soon be

MUSICAL COMMENT.

GRETRY VERSUS WAGNER.

ORIGIN OF THE " LEADING MOTIVES" AND THE HIDDEN ORCHESTRA - " FAMOUS COM-POSERS AND THEIR WORKS"-FOLK-SONGS AND FOLK-LORE.

The last six instalments of the sumptuous publi-

cation "Famous Composers and Their Works," Nos. The Italian revealed so much in what he says as in the controlling imagination which he implies. It is the from the pen of B. E. Woolf, of Boston, and an indefinable warrant written between the lines essay, "Music in Italy," by Martin Roeder, a that bespeaks his genius. This warrant is not young German teacher and composer whose training was largely acquired in Italy. French and American writers treat of the French school, the division being accomplished as follows: "Lully," "Rameau," "Gretry," "Auber," "Massenet" and displays and "Saint-Saena," "Gestry," "Auber," "Massenct" and "Saint-Saena," Oscar Commettant and Blondei give one to their happiness of the saser-ing displays and "Saint-Saena," "Gestry," "Ambroise Thomas," B. E. Doughi, "Halevy" and "Ambroise Thomas," B. E. Woolf, "George P. Upton, "Bizet," Philip Hale, "The French writers stand at the head of their class in their own country and are the best known this side of the ocean. The American writers are among the best known critics in the United and the states, Mr. Woolf being the Editor of "The Saturday Evening Gazette," of Boston, the music critic of "The Boston and Writter on "The Tribune," of Chicazo, and Mr. Hale the music critic of "The Boston and the puttaposition offers for a comparison of the styles and methods of the two classes of writers is tempting, but must be put aside in favor of a few observations on the extremely interesting matter brought forward in some of the essays. It is pleasant, however, to record the impression made by a perusal of the biographies that the American writers more than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than hold their own with the French in every respect. They write as gracefully, more compersent than the proposition "Saint-Saens," Oscar Commettant; "Berlioz," Jullien; "Gouned" and "Music in France," Arthur proposition outside the bounds of mere probability,

numbers should be found devoted to the most modern composers, Boieldieu, Mehul, Herold, Lully, Rameau and Gretry are treated uniformly in a perfunctory manner, while Pougin, Jullien and Commettant glow with enthusiasm in writing about Gounod, Berlioz and Auber. They are writing of men whose personalities and times they know, and he conventional tone of biography is lost in animated description and exposition. Each of the three mated description and exposition. Each of the three men, moreover, holds a brief for his country, a fact that militates a little against the value of his criticism, though it increases the charm of his writing. How far this patriotic fervor carries them might be sufficiently indicated in the one circumstance that both Julien and Pongin seem to believe that a great service was done to Goethe's "Faust" by Berlioz's Dramatic Legend ("La Damnation de Faust") and Gounod's opera—a view which would horrify even the most tolerant and ilberal-minded German lover of Goethe's masterpiece. M. Commettant's patriotism finds more interesting expression in the claim which he puts forward in behalf of Gretry as the inventor not only of Wagner's invisible orchestra, but also of his system of "leading motives." or typical phrases. There is nothing new in this contention, but it has not been so widely discussed that an exposition of it will be a waste of time.

Well as schools and lyceums.

The prospectuses of the Symphony and Oratorio societies have been issued. The former will give solvening concerts on November 11, December 2, January 27, February 17, and March 11, and the same number of afternoon concerts on the days immediately preceding. The solo artists engaged are Amalia Materna, Vladimir de Pachman, Heart Marteau, Adolph Brodsky and Plunket Greene. The following compositions will be performed: "Harold in Italy," Berlioz: "Choral," symphony, Beethoven; symphony No, 6 (new), and "Romeo and Juliet." Tschaikowsky; duet from Act I "Die Walkure." and prelude and finale, "Tristan and Isolde," Wagner. The Oratorio Society will apply four concerts, preceded by four public rehear-sale, due to the concerts and works being as follows: December 2, "Missa Solemnis," Greil; December men, moreover, holds a brief for his country, a fact his system of "leading motives," or to phrases. There is nothing new in this conte exposition of it will be a waste of time.

The question touching the so-called "leading be prevalent misunderstanding concerning Wagubject, and then consider it in the light of the acts in the case. In his essay M. Commettant mes these words, speaking of Gretry's masterlece, "Richard Coeur de Lion":

"It is interesting to remark in regard to this opera that Gretry made of certain portions of the elebrated ballad, 'Une flevre brulante,' a sort of leit motif after the manner of Wagner. Indeed, ils fragmentary theme returns again and again under different aspects at least nine times in the course of the score, , . . As to the characteristic theme of 'Richard Coeur de Lion' the fragmentary ballad considered in its transformations as playing the part of the modern 'Leit motif'), it is curious to notice that Greiry used it in this comic opera with exactly the same idea as Wagner in his lyric dramas. Whenever allusion is made to Blondel, a fragment of this air appears. And when Blondel sings to this same air, but in common measure, the following words:

'La volx a penetre mon ame,

Je la comais, madame, 'is it not,' writes Gretry, 'as though he said: "His

which he made for you." So far M. Commettant. In one of his letters from the Paris Exposition of 1878, Dr. Hanslick touches upon the same point in these words: Romance of Blondel occurs nine times in the ourse of the opera either in whole or part (a Leit motif 100 years before R. Wagner), each time lifferent, now played, now sung, now by one voice now by more, now with simple, anon with richer accompaniment." From this description one is naturally led to believe that Gretry had really con ceived the idea of typical phrases as factors in the ceived the idea of typical phrases as factors in the construction of his score. Let us see how the facts agree with this notion. The story of "Richard Coeur de Llon" is the familiar legend of his discovery of a faithful minstrel who goes through Europe disguised and singing a ballad of the King's. The ballad is naturally a prominent dramatic as well as musical element of the opera, Mr. Thomas has chosen it as a specimen of Gretry's manner in the musical portion of "Pamous Composers and their Works." but for the sake of clearness its beginning is set down here transposed into B-flat to facilitate comparison later:

Andante.

Andante. · 15 11

formation is imparted to the retainers of the Countess, occurs the following episode:

Sa voix a pé - ne - tré mon à - me, 611000 1000

Je la con-nais, oul, o - ul, Ma-dame,
This is the passage to which Gretry made direct
reference in the words quoted by Commettant.
The form of the "Morcau d'Ensemble" requiring
it, the phrase, or something like it, occurs thrice
in the plece. (Sixth, seventh and eighth times.) In
view of Commettant's assertion that "Whenever
allusion is made to the royal prisoner . . a fragment of this air appears," it is proper to say that of
the three reminiscences the first is sung by the
Countess to the words, "Comment savez-vous ce
mystere?" the second by Blondel in the phrase
quoted above with music, and the third again by
the Countess to the question, "Que faire pour sa
deliverance?" These are the only allusions to
Richard in an opera dealing with him which are
associated with the Romance. The ninth use of
the melody is in the finale, when the Countess,
Richard and Blondel give voice to their happiness
by singing the melody.

After this exposition of the matter it needs no Je la con-nais, oui,

lick made a mountain out of a molecular.

The success of Mme. Lineff's Russian choir has helped to stimulate an interest in folk-songs which ought to result in increasing the concert repertory in respect of noveity and freshness. It is pleasant to note that Major Pond has effected a union of Miss Karin Lindsten, singer, and Miss Anna Gronhjelm Wallberg, elocutionist, for an entertainment in which Swedish folk-song and Swedish folk-lore are to be exploited, Miss Lindsten sings some of the beautiful old songs of her people, and Miss Wallberg relates some of their extremely poetical legends and fairy tales. Such an entertainment is instructive as well as pleasing and ought to be in demand with private receptions as well as schools and lyceums.

Mr. Richard Burmeister, who spent last year in So far as the orchestra is concerned the matter is easily disposed of by a single piece of evidence. In the chapter of his "Memoires et Essais sur la Musique" devoted to his pian for a new theatre, Gretry wrote as follows:

"I should like the auditorium of my theatre to be small, holding at the most 1,000 persons, and consisting of a sort of open space without boxes, small or large, because these nooks only encourage scandal or something worse. I should like the must be concested to be small, holding at the most 1,000 persons, and consisting of a sort of open space without boxes, small or large, because these nooks only encourage scandal or something worse. I should like the must be concested to the series of the series

ward several novelites in the way of orchestral compositions and transcriptions.

Following is the list for the first week of opera by the Hinrichs company, beginning to-morrow at the Garden Theatre: Monday, Wednesday and Friday evenings, and Saturday afternoon. "Cavelleria Rusticana" and "I Pagliacci"; Tuesday, "Il Trovatore"; Thursday, "Carmen"; Saturday, "Faust." The last two operas will be sung in English, the others in Italian. Rita Elandi will be the Santuzza of the "Cavalleria" performances; the other members of the company are Selma Koert-Kromold, Clara Poole, Signor Guille, Signor Campanart, Perry Averill and Katherine Fleming. Henri Marteau is expected to arrive in New-York on November 19 he will play at some of Mr. Seid's concerts in Philadelphia, Washington and Baltimore, as well as at the Philharmonic and Symphony Society concerts in New-York. Miss Bertha Webb, violinist, will play at the St. Caecella concert at the Music Hall on November 2. The ranks of American violinists of the gentle sex have been increased by the coming of Miss Suste Bowers, of San Francisco, who has just returned from four years of study with Heinrich Schradieck. At the Metropolitan College of Music next Thursday, 4 p. m., Dr. Griggs will lecture upon "The Music We Hear and Its Sources." It is intended to have a weekly lecture on the same day and hour throughout the season. Vialimir de Pachmann will give three Chopin recitals at Chickering Hall on the afternoons of October 17, 24, and 31, beginning at 315 o'clock. The Beethoven String Quartet will give three Chopin recitals at Chickering Hall on the afternoons of October 17, 24, and 31, beginning at 315 o'clock. The Beethoven String Quartet will give three concerts of chamber music in the hall of the Mendelssohn Clee Club on the evenings of November 23, January 18, and March Usensche Landon Control Cont

Mme. Patti will leave London for Liverpool october 28, and will take passage on the Lucania, arriving in New-York on the following Friday or Saturday. Her first appearance will be at the Music Hall on November 9, in a miscellaneous concert programme and the third act of "Faust." She will be supported by Mme. Guerrina Fabbri, contraits Mme. Louise Engel, mezzo-soprano: Mr. Durward Lely, tenor; Signor Antonio Galassi, barytone, and Signor Franco Novara, basso. There will be a matinee on Saturday, November II, at which the second act of "Marta" will be given.

## FROM "WILLIAMS VERSE."

LOVE'S ATTIC. By E. R. White.

The attic of young Cupid's houss I visited one day; To see the tattered bits of love That there were stored away.

For cast-off odds-and-ends of hearts About the place were strewn, Like baubles of some other days That long ago had flown.

But yet, the withered roses there
—Frail wreaths from Love's own tombUpon the dusty, mellow air.
Still shed a faint perfume.

THE BIRTH OF THE SONNET. By E. G. Benedict.

By E. G. Benedict.

Beside the southern sea, in days of old, Once stood Apollo, with the Graces three, The Muses, and their mother Memory—In all fourteen—to sing the age of gold: And first Apollo's voice in music rolled, Then each in turn sang to the listening sea, Till Memory took up the meiody.

And in her thoughtful voice the end was told.

Thus, then, was born the Sonnet. 'Tis the lord Of all the figments of a poet's brain. If to its fourteen lines he can award That order of Apollo and his train—The God of Song to strike the opening chord, While Memory evokes the closing strain.

BOCCHERINI'S MINUET. By G. A. Copeland.

Out upon the night air steals the music, soft and low, Trembling like a wind-swayed leaflet swinging to Ah, the whispered moaning
Ah, the soft intoning,
Ah, the dancers buried long ago!

Louder grows the music now, and now a flickering ines upon the ghostly dancers moving there be-

Ah, the courtly graces
Ah, the eager faces
Of the dancers buried long ago!

O'er the waxen floor the bowing shadows slowly go; en they vanish quickly, as the north wind drives the snow:

Was it only seeming?
Was I only dreaming
Of the dancers buried long ago?